

# KERAMIC STUDIO

Vol. XXV, No. 10

SYRACUSE, NEW YORK

March, 1924



WE again call attention to the change in cover and title of the Magazine to take place with our twenty-fifth anniversary issue, May, 1924. Many students and teachers, who have been looking for a good Magazine of design, have not realised that Ceramic Studio was intrinsically a publication of that character, because of its title, and in that way we have been prevented from spreading much helpful information on the subject.

Under the title "DESIGN," the editors of Ceramic Studio will continue the good work already under way, always seeking more and still more helpful material for the ceramic worker, who has been its main support in times past, at the same time presenting design material in such shape that it will be available to all craftworkers, to design students and to teachers.

We call attention to the Competition for cover design, which was announced in last issue and which closes on March 15th. See the back cover of the Magazine for particulars.

Winners in the Competition for lunch sets based on Bokhara rug motifs are:

1st Prize—Rhoda Robbins of Bloomsburg, Pa.

2d Prize—N. B. Zane of Portland, Ore.

3d Prize—J. Carlton Atherton of Syracuse University.

The design by Miss Robbins was the only one of those submitted that approached in spirit the freedom of drawing and naivete of treatment of the original Bokhara rug, while the designs by Mr. Zane and Mr. Atherton were perhaps better executed from a technical standpoint. Many other contributions of interest were received, especially from schools both in the United States and in Canada.

There will be in March two interesting exhibitions in New York City; one of textiles at the Art Center, closing March 15th; the other of pottery by the New York Society of Ceramic Arts, from March 19th to 22d.

Extract from a letter on the Editor's desk:

"Dear Editor: The pages of designs, signed by familiar names whose work I have followed with interest so many years, brought back to me days when we had a flourishing Ceramic Club here and felt quite in touch with New York and the West through Exhibitions and Teachers.

I have taken the Ceramic Studio from the very first and still do though it comes to me now through a Periodical Store, and my name is not on your lists. I seldom use another's design but I value the magazine very highly for the articles on design, and the reports of exhibitions. I would like to say, as to an old friend, I have understood your troubles in the last few years, appreciated your bravery, and know that you have done wonderfully well in giving us our magazine as you have."

Mrs. W. H. S.

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## EDITORIAL

Albert W. Heckman

Why should *Keramic Studio* be changed to DESIGN? We make this change because we believe that in doing so there will be a greater opportunity for service in the field of Art; because there is a marked increase in appreciation for the value of design on the part of the student, the teacher, the ceramist and craftsman in general, the public and the manufacturer; and lastly, because we need not, nor are we going to neglect our old friend, the ceramist, in making the change. On the contrary we

intend to give him more and finer designs than ever.

There has been a remarkable response to and requests for more articles on design. Students, teachers, supervisors, and china painters too, are looking for help in a broader and more serious way. There is no magazine which deals with this problem of design adequately, judging from the many letters we have had asking for further help along this line, and so we feel that the time is now ripe for us to enter a broader field of endeavor. Moreover, we have always believed in the importance of and the need for good design.

What *Keramic Studio* has done in the past twenty-five years only those who have followed our vicissitudes know. Our struggle to keep the fire alive, to improve public taste, to enlist the interest and support of those who should cooperate and to give the better thing when it meant a material loss has been and is a continuous one. We have, however, helped the ceramist. We have shown examples from time to time of the best of his current work. We have collected the best that the Museum has to offer to let him see what others have done that is fine. We have shown the progress that has been made by various schools of art, and, through the many craftsmen-decorators, we have gradually influenced and improved public taste.

The results of all this pioneer work on our part have been gratifying indeed. There are more people now interested in appropriately decorated china, there are more schools of pottery, there are more expert and well informed craftsmen than heretofore. There are more discriminating buyers and, in the stores, there are more distinctively fine things in design to be found in the china department. All of these things show the direct or indirect influence of *Keramic Studio*.

In Art there always has been and there always will be the need for the very best, which only the individual can do, for art is a matter of individuality. It is only the mediocre which floods the market, and the mediocre is in nine cases out of ten the result of a lack of understanding of design. The china painter who progresses is the one who studies design and, once she has a knowledge of what is good Line, Pattern and Color Harmony on dishes, she seems to have no difficulty in applying it to other branches of art. Many of our decorators have gone into the fields of textile, costume and furniture designing while others have gone into interior decorating, thus applying their knowledge to a broader field.

"No one can be perfect until all are perfect," The dishes, we might say, are not perfect until the linens are perfect, and the linens are never perfect in their setting unless the table is perfect and so on *ad infinitum*. Not that we expect to arrive at absolute perfection nor do we want to arrive if arriving means stopping or the end. But, by studying what is fine in dishes, rugs, textiles, pictures and what not, through design, we can at least attain to better things which give a more complete and lasting satisfaction to all concerned.

So it is that from now on we will deal, not only with dishes as heretofore, but with everything in which Design centers into the making. To do this it is not enough simply to show the finished and fine product and therefore we beg the indulgence of those advanced workers who would have us show only these, for a part of our problem is to show step by step those who don't know *how to begin* as well as many others who do know *how to keep on improving*.



Full Size Section of Color Supplement Designs and Illustrations of Finished Bowls and Pitcher Showing Different Applications

ALBERT W. HECKMAN





BOWLS, PITCHER AND PLATE—DESIGNED BY ALBERT W. HECKMAN





ASIA MINOR LUSTRE PLATES  
Historic Examples of Good Design  
Courtesy of the Metropolitan Museum of Art

### GOOD AND BAD DESIGN

*Albert W. Heckman*

**W**E learn what is Art by studying Art itself, just as we learn how to do by *doing*. The former is an essential complement to the latter. If in our pursuit of designing we assume that technique will more or less take care of itself in working, once we know what is fine art, we find out sooner or later that we are wrong. On the other hand, to put the emphasis solely on the doing is to simply encircle the hill, or at best to take the long way up. As students, our philosophy should be something like that of the old Chinese Mystic, dual in its nature, so that it will encompass both these points of view. In other words they should go hand in hand. But for the sake of a brief discussion let us separate them for the moment and consider only the former.

In studying Art we find that Museums collect examples of all kinds, typical of outstanding periods, particular schools and noteworthy craftsmen. The average visitor strolling through a Museum takes it for granted that all the things on exhibition are fine, or at least are supposed to be by those who know. Not everything, however, that a Museum displays is necessarily fine—comparatively speaking from a point of view of design. There are historical, literary, technical and various other reasons why certain things are valued and collected. For similar reasons they are exhibited. It is our particular business, as students, not to take too much for granted but to discriminate between the good and the bad, the fine and the still finer and to select, if it is possible, the finest things for study. Needless to say we cannot, nor do we wish to, make any rules for selecting the particularly fine things. We cannot generalize and say that everything of a decadent period is worthless nor

can we assume that the inverse is true—that everything of the specially creative periods is necessarily fine. This much, however, we should bear in mind in trying to evaluate these and similar examples of design. When we base our judgments of them on their literary, historical, botanical or zoological coherence or antecedence we are not taking the more important things into account and we are likely to go astray in seeking the best examples. Another thing that misleads is surface quality and the trick of imitating in one medium certain textures that should be relegated to another.

The decorations on the two Limoges plates are perhaps all that should be asked for in quality of glaze, body and good workmanship. But how many of us care for the unrelated eighteenth century baroque decorations? The other French plate may have its historical significance with the coat of arms, but does this and the other detached ideas add any particular charm to the plate, especially if it is turned around as plates are wont to be? And then what about the cup and saucer with the rose and tulip decorations? At least the maker of the sprig-like handle was consistent in his bad taste. Do these things make a lasting appeal? Do you think that the production of this sort of form and decoration should be encouraged?

What a difference in the finished product when the ideas, the flowers, leaves, birds and animals are made to suit the plate or bowl! How much more we enjoy them! And is not the enjoyment a lasting one? The Asia Minor lustre plates and the Spanish one with its animals are interesting no matter which way we turn them. In all of these better things is it not the grouping, the contrasting, the repetition with its subtle, indefinable variation, that counts? And should not the degree of enhancement, through the arrangements and transformations of ideas to suit the plate, be the basis of our judgments?

It is the designer's special task to do this transforming and arranging of ideas to suit the thing in hand. The ideas may come



MODERN DANISH PLATE AND BOWL, 18th CENTURY SPANISH  
PLATE AND PERSIAN PLATE  
Examples of Good Design on Pottery  
Courtesy of the Metropolitan Museum of Art



MEXICAN MAJOLICA BOWL  
Example of Good Design  
Courtesy of the Metropolitan Museum of Art



18th CENTURY FRENCH PLATES (see text) (Courtesy of the Metropolitan Museum of Art)

from past or historic examples of art, from nature, from the human figure or they may be developed in a more abstract way while playing with lines and spots of color with brushes and paints. But whether they are developed one way or another does not matter. The important thing for the student or teacher to remember is that the transforming and arranging must come into play and it is the quality of the transformation and arrangement that counts. Art is the transforming—the transfiguring—of materials through the imagination and its purpose is to charm and stimulate.

It has always been questionable to me whether it is advisable to show examples of inferior art expression. It is too easy indeed to contrast that which is obviously bad with that which is good in form but occasionally it seems necessary. This once I do it to drive home the big difference between meaningless picture making on dishes and meaningful designs where fine form is at play. We can discard the poor examples, now that we have seen them, and cut out, mount and keep the other illustrations. For class room study these examples which are as enjoyable tomorrow as they are to-day are invaluable. These which you get in this single issue of *Keramic Studio* would cost you more than a year's subscription, were you to buy the reproductions direct from a Museum. You will want to add them to your folios to refer to, for as we started out to say, we learn what is art by studying art itself. Fortunate are those, of course, who have access to the actual things but fortunate are those, too, who at least come to know good things through reproductions if need be.

#### HOW I USE LUSTRES—Second Lesson

*Anna Armstrong Green*

*Revised by Ione Wheeler*

For the second lesson. Cover with gold; fire and burnish.

With black paint and a fine brush outline a design. Let this outline dry well and fill in heavily with peacock lustre streaking it also from the design to the bottom, leaving a few perpendicular lines of gold. Put some splashes of ruby on the top. Fire lightly.

The top is still gold so therefore must be burnished again. Now cover this gold portion with Flame lustre; also the part left gold previously, letting the Flame run down one side of the ruby blotch.

Cover the peacock portion with light green, using it fairly thick in places while very thin in others, and none at all in others, streaking it up and down.

Give very light fire. This should result in one of the most satisfactory pieces of all. The main part should be iridescent greens, blues and reds. Where the light green has been used fairly thick the color will be a deep metallic green. The

lighter streaks will be dark blue, and where almost no green has been used, reds and purples. The flame portion will be a copper color with red lights.

#### Third Lesson

The next piece will be found more difficult to produce, but will repay a serious effort. The first move is to remove the glaze from the china with acid. The spoiled pieces which accumulate about any studio will give the best results, as the glaze will come off unevenly, according to the thickness of the decorations, and the result will be more iridescent and less solid than can otherwise be managed. Do not take off glaze very deeply.

After washing all the acid away and drying well, draw with a pencil some conventional design, or a series of streaks running in a pleasing way up and down the piece, using a piece of Tiffany glass as a suggestion.

Fill in your pattern with gold. Dry well and fill in all spaces left with silver lustre thinned fully one-half with lavender oil. Fire rather hard.

The silver spaces should not be strong but gray and shimmering.

Now cover with great care the gold pattern, using peacock and ruby. Be sure and bronze the ruby with a drop of light green, as in previous lesson. Cover the silver portion with very thick opal. Fire a little lighter than before. For last working up cover peacock with a thin coat of light green, cover ruby with blue gray fairly thick and repeat opal over background.

The effect should be delightful, and perhaps more like Favrite glass than any of the others. It will be best to experiment with this effect on a small piece before attempting anything of value.

19th CENTURY MEISSEN PLATE AND CUP (see text)  
Courtesy of the Metropolitan Museum of Art





MILDRED KAISER

## EASTER CARD DESIGNING

Ida Wells Stroud

**A**FTER a long cold winter, the thought of all vegetation springing anew into life and activity seems most refreshing and full of joy. How eagerly we watch for the first signs of spring in the peeping up of the crocus buds of such delightful coloring! And when they finally appear one seems filled with the desire also to be up and doing. This is the Spirit of the Easter time, the resurrection of all the things that have appeared dead or asleep for so long, coming back to use and beauty.

With this in mind, it is easy to find suitable material for the designing of Easter Cards and envelope seals. Such subjects as the little flowering plants as well as the tall stately lillies, little chicks or wee birds just out of their egg-shell prisons, ducklings and rabbits and even a fair maiden in her Easter bonnet, all will prove a pleasure to work with and ought to bring satisfactory results.

To unify the design, the lettering must be considered as an integral part and not something to be just patched on to convey a greeting or as an afterthought. It should be carefully spaced and well placed. Proportions of margins to the size of the card and decorations are of great importance. If the coloring of these greeting card decorations be in a high key the result will be more bright and joyous, bringing into play suggestions of all the sunshine and happiness for which they stand.

Use the warmer colors, such as salmon pink, rose, very light orange yellow and yellow orange. Some gay hues of blue, violet or blue green, instead of the much hackneyed pale green-and-white so often seen. Of course some white is always delightful in a scheme, but for these designs black is a bit heavy, too funereal, as it were, and it would be better to use grey or some cool color for the darks.

Then also it would be well not to print in a darker shade of

the color of the paper, rather use an analogous color of ink, or even a sharp contrasting one.

The simpler designs may be cut in linoleum and printed on a small hand press if nothing better is available. For this process, printer's ink, a large piece of glass and a printer's brayer will be required. After the block is properly fitted into the press it is inked, by means of the roller which has first been charged with the color desired. Care must be exercised not to get too much ink on the block or it will present a shiny appearance or have thick lines along the edges. The color always looks lighter on the glass than when printed. If the desired color cannot be purchased it may be made by mixing the inks and it is usually well to add some white ink, to give good consistency and to lighten up the color. In case there is not a press of any kind that may be used, the small blocks, especially those used for seals, are easily printed by hand, as in the block printing of textiles. If gummed paper is purchased in rolls of narrow widths, the seals are more satisfactory to use. They may be perforated between designs by a tracing wheel. Do not dampen gummed paper before printing.

Japanese paper takes the ink very well and is light and seems suitable to the season.

The kind that has a silver flake all over is very decorative and may be had in a variety of colors. If, however, one wishes to make a large number of designs, and an inexpensive paper is preferred the common school manilla or even bogus paper works quite well if used damp. The dampening is done by laying the paper between sheets of wet blotter for awhile before the printing is started.

## COLOR TREATMENT FOR SUPPLEMENT

The designs in the supplement were made for Belleek ware to be done in relief enamels although colors for dusting could be used.

A—The bowl and pitcher of this design are in Deep Red Brown, Ochre, Warmest Pink, Cobalt, Florentine and Meadow Green.

B and E—The colors for these two designs are Amethyst, Nankin Blue, Ochre one part with one part Meadow Green, Deep Red Brown and Coral.

C, F and G—Dark blue, one part Amethyst with two parts white, Oriental Turquoise, Carmine, Warmest Pink and Ochre plus a very little green.

D—This is Vermilion or Coral on an Ochre ground with a dull blue-green tree.

H—Citron Yellow, Warmest Pink, Florentine Green, Oriental Turquoise, Ochre, Light Violet or Amethyst plus a little mixing white.



EASTER SEAL



EASTER SEAL—MARY SASSE



EASTER SEAL—STELLA TEMPERLEY



K. BLAKE



C. BRISTON

## ART AND COMMERCIALISM

"Art—many people think of it only in terms of statues, pictures and perhaps antique vases, very old and very expensive; but there are some people whose mental reactions are quite different when they see or pronounce this little word usually written with so large a capital A. There is, for instance, a certain resident of Newark, N. J. who would include in the word *art* all craftsmanship done with conscience, intelligence, technical skill and that sense for form and color which we call taste."

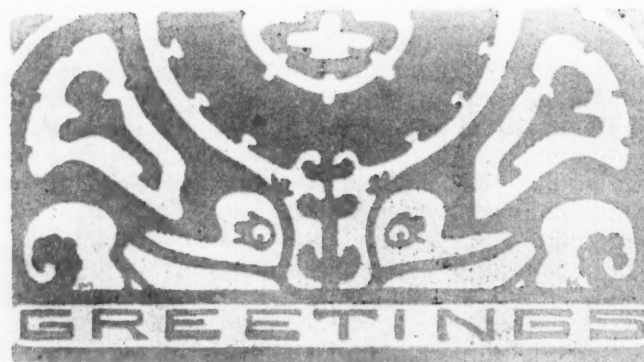
"This gentleman, Mr. John Cotton Dana, is the director of the Newark Museum and has done much, by way of exhibits and the like, to further craftsmanship and artistry. From time to time he has called conferences of men and women interested in such matters from the vicinity of Newark and New York. A committee was formed for a preliminary investigation of what can be done to form for our factories an adequate body of trained artist-artisans, skillful hands and originating minds."

"We are a great resourceful country. England has lately organized a *League* with a definite scheme for furthering artistry. Germany has a *Bund* for like purpose. What can we do?"

If you are interested and have suggestions to make, write to Margaret Coult, care Public Library, Newark, N. J.



A. A. BIAL



MILDRED KAISER

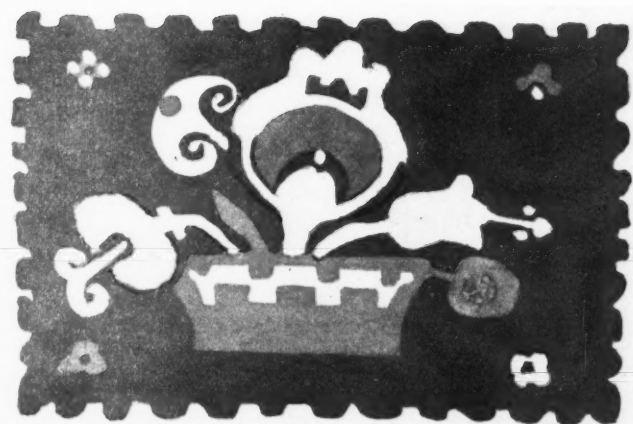


C. ABELL



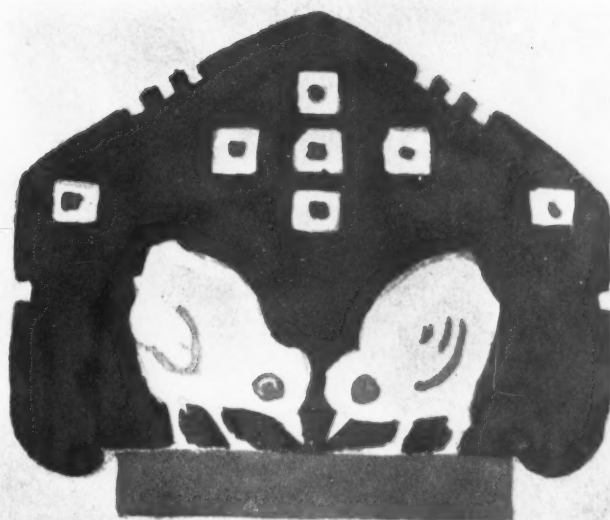
L. VINSON





**JOYOUS  
EASTER**

H. BEERS



**EASTER  
GREETING**

B. FRANKEL



O. McELHANEY



ANNIE INGERSOLL



A. REYNOLDS



**EASTER  
GREETINGS**

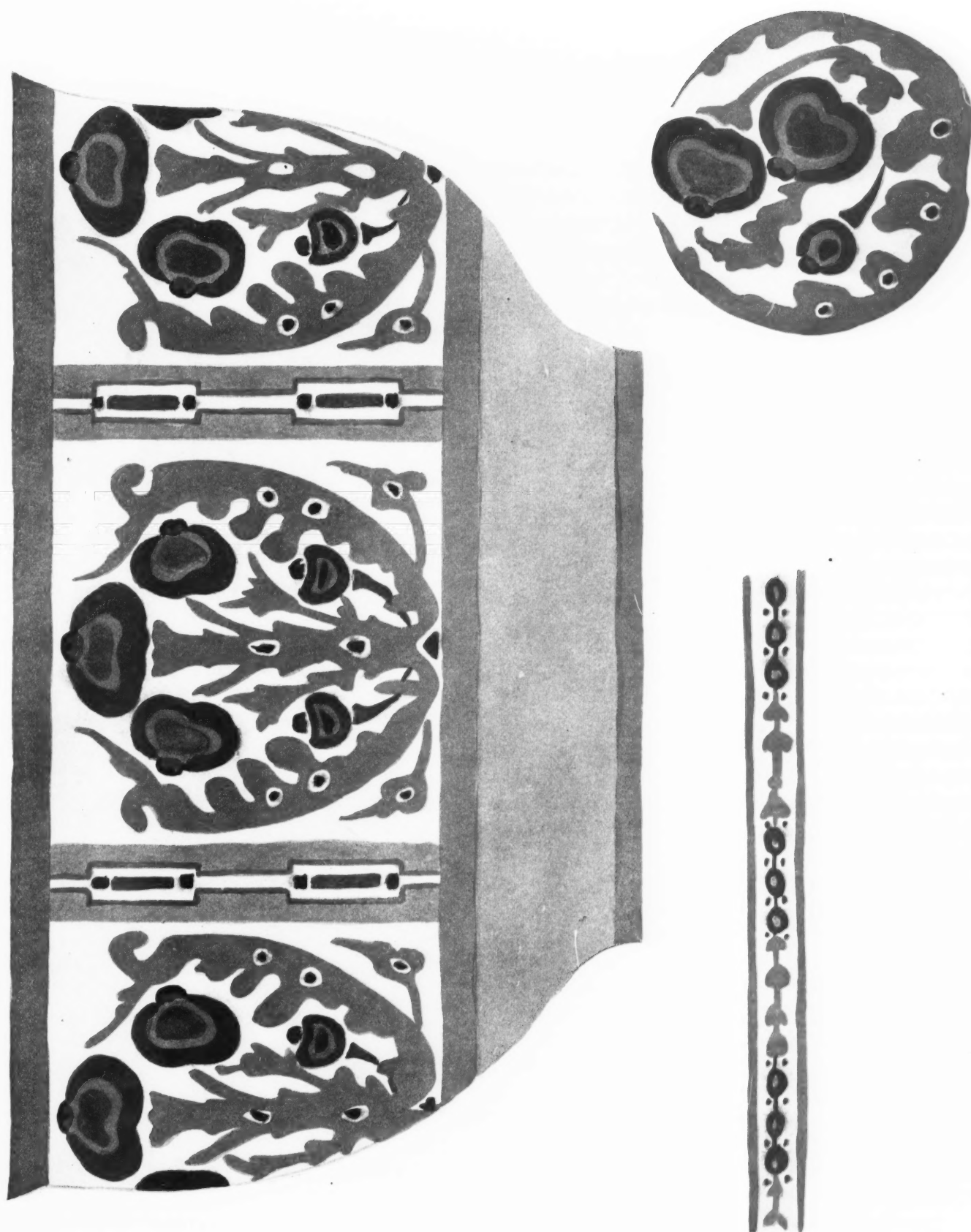
W. SMITH



KEPPLER

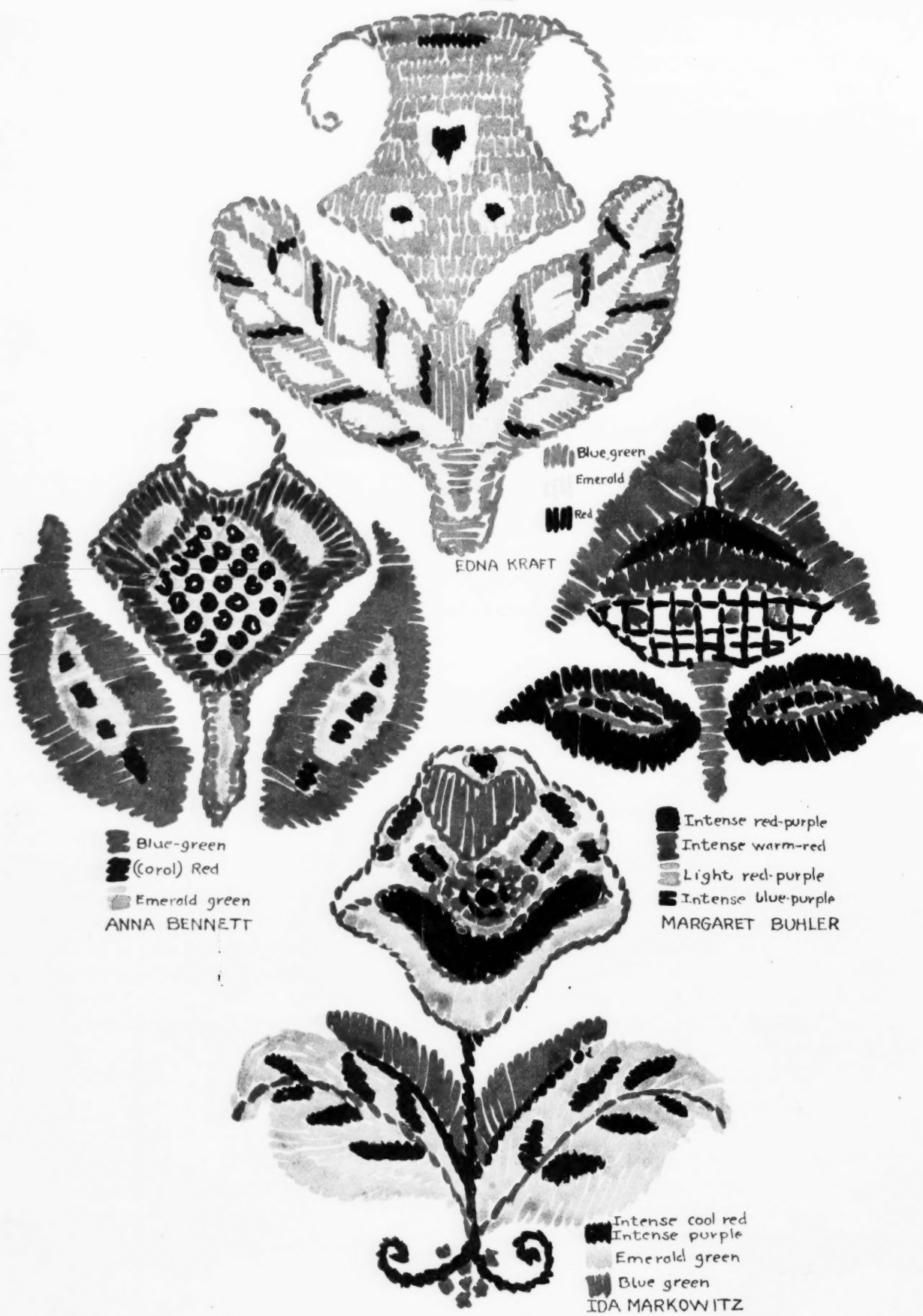


G. BUCKELEY



BOWL—ELISE TALLY HALL





EMBROIDERY DESIGN BY PUPILS OF MRS. ISABEL MACKAY MURRAY  
EVANDER CHILDS HIGH SCHOOL, NEW YORK CITY





## WOOL EMBROIDERY

*Isabel Mackay Murray*

**A**BSTRACT exercises in design are lacking in incentive and in logic in high school. What is the use of learning to design if we are never going to apply it? Why do it at all unless it will enhance the beauty and value of some object of every day life?

Instantly it becomes intelligible to even the most commercially-minded pupil.

A universally successful applied design is the wool embroidery problem.

A few yards of white tarleton at fifteen cents a yard, a package of large-eyed, blunt-pointed needles (Crewel needles are what I use) and an artful expose of my box of colored wools are certain to register excited interest on the part of my first term girls.

"What shall we make? Oh, we may learn to make a motif for a small jersey dress, or a border for a homespun bag, or a table cover of gay colored linen."

A decided preference for personal apparel such as a hat, dress, or bag is the rule rather than objects for the home.

Sometimes preliminary color drawings of the designs are made and again other classes have chosen the wools directly without having previously made a color drawing of the design.

In any case the color is the most stimulating part of any wool embroidery design.

Right here a word or two on color appreciation for children of the first high school years may be helpful.

Undoubtedly the use of colored cut paper is a stimulating experience to young designers, economical of time and effort.

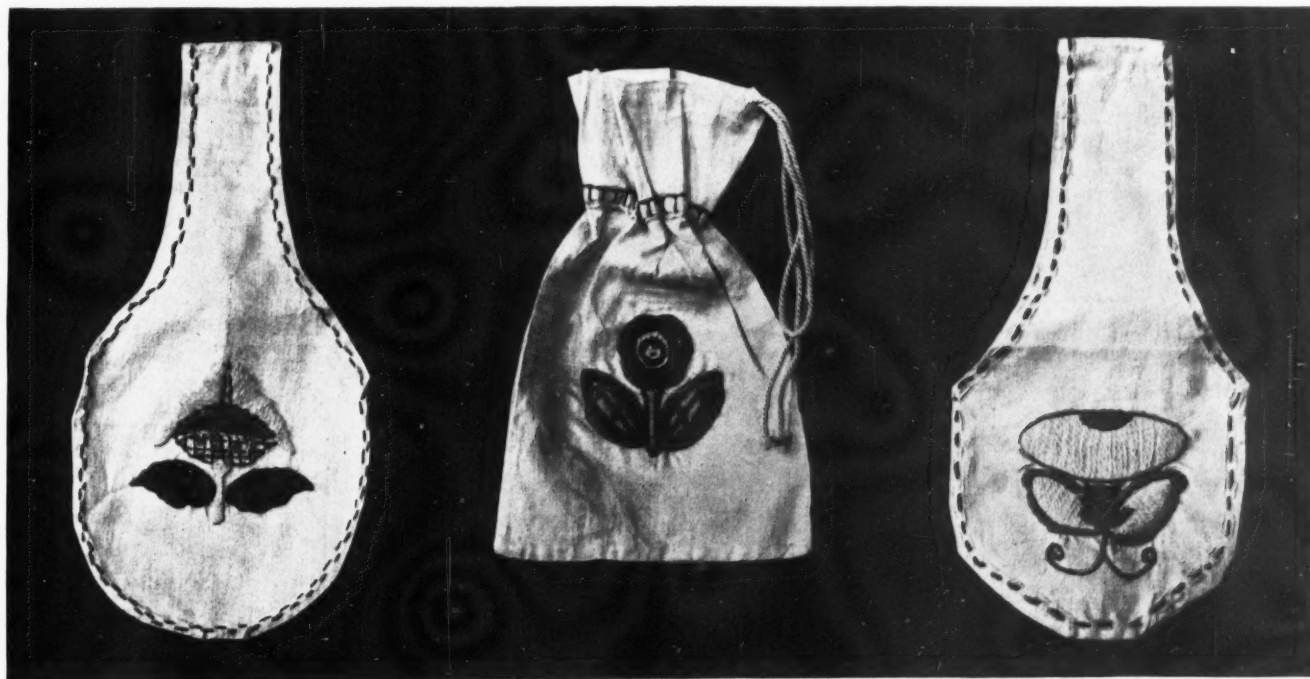
Small squares or oblongs in pleasing juxtaposition are valuable in developing a color appreciation.

Color is a matter of mood and personality. For instance the Roumanian embroidery has a primitive peasant color scheme that is singularly satisfying and more in common with the child mind. It strikes a glowing and richer mood than the grayed thoughtfulness of a more sophisticated development.

We must not forget that the background of our long years of study can not bridge the abysmal limitations of a fourteen year old class in a single color talk.

You may hold up a bit of an old Paisley Shawl and say "Isn't it beautiful?" Some one of our youthful judges is undoubtedly thinking, "Isn't it a queer old rag?"

They simply can not get our mature and trained point of view immediately.



BAGS BY PUPILS OF MRS. ISABEL MACKAY MURRAY

MARGARET BEEHLER

JEANETTE ARON

MADELINE MACKAY

EVANDER CHILDS HIGH SCHOOL, NEW YORK

One definite color direction is to choose several strands of wool that are somewhat related in hue, with a sharp opposite color of greatest luminosity (or intensity) for contrast and accent in the center of interest.

This may, for instance, consist of red-violet, blue-violet, sapphire blue, magenta and cerise, with a very little orange-red, jade green, and turquoise for accent.

A balance of cold and warm colors of each hue in the design is always a safe color law. Another is to equalize red, yellow, and blue in the design.

After choosing a scale of colors begin by tracing the motif on the white tarleton. The lines of stitching may go in any direction; use any kind of space filling, but do not use stitches over half an inch long as they will not stay flat.

The finished motif may need pressing with a warm iron as the tarleton is sometimes a little out of shape when finished. Too much pressing destroys the texture.

Apply the finished motif to a bag of homespun using a beautiful background color, jade green, warm lavender, rose, henna, gray, etc.

The two bags illustrated at top of page 205 are of jade green and lavender homespun. Motifs are applied in darning stitches forming a border across the top. This makes the motif more a part of the bag than if they were simply applied as the more elementary students did in the other illustration.

Finished bags are 11x13, lined with unbleached muslin, with stiff whale-bone across the top.

The motifs are very effective on the belts of the jersey dresses which the girls wear, with a simple border on neck and sleeves.

Use gold or tinsel thread in with the rich colored wools. Also a metal disc or wooden bead in the Roumanian fashion adds an Oriental touch.

#### ANSWERS TO CORRESPONDENTS

M.E.—I have had luck breaking plates occasionally in firing. I have a small Revelation, always put plates up on end with stilts between and so that the first one does not rest directly on the kiln. What causes the trouble?

Ans.—I would suggest placing plates up on edge, but never soft china like Belleek, Wedgewood, etc., as they will surely break. French, Nippon and Bavarian are safe. Can it be that you heat up your kiln too quickly? There is another, but rare, cause of breaks. Should there be an air bubble in the china, this may cause breaks when being forced to the surface by the heat.

C. J. L.—I live in a small place, but have regular classes and buy material for my pupils. I get a little discount sometimes, but not much, there ought to be a way to buy direct from wholesale houses lustres, gold, etc. Could you suggest a way?

Ans.—Write to the wholesale houses, to the advertisers in *Keramic Studio*, such as Reusche, Drakenfeld, Hasburg, etc., stating you are a teacher. Of course the discount you get will be governed by the quantity. You can get Hasburg gold at \$7.20 a dozen. To get a bigger discount I know from experience you must buy one hundred dozen at a time.

A. J. R.—I—Catalogues say that Ruby and Rose lustres congeal in about a week and cannot be guaranteed. Is it unwise to buy them?

2—I have a small Revelation. In firing glass, is it safe to put pieces, say, one or two inches away all around and fire the correct heat for glass with the door open a little if necessary.

3—I fired a cream and sugar in Grey Blue lustre. The sugar came out as usual, but the creamer is a deep metallic blue with a shine like a mirror. Why the difference?

4—Would like to send designs in competition but do not know what paper to use, etc. What is a line cut?

Ans.—Carmine, Ruby and occasionally Rose may congeal, but not as easily as you say, it is safe to order them. We have had on hand some Ruby and Rose for over a year and they are not congealed. If they do, grind them in lavender oil. This will weaken the lustre a little, but not seriously.

It is safest to allow six inches space from top and bottom. On the sides I allow three inches. Do not leave the kiln door open while firing, but open immediately when finished. Your creamer was probably in the hottest part of the kiln.

Any good drawing paper will do for designs submitted to us, but only smooth papers. A line cut is a zinc engraving made from designs in flat black and white. A half tone is a copper engraving made from a design either in various colors or in black, greys and white. For instance, the bowl on page 203 is a half tone (notice the greys), the borders on page 208 are line cuts (only black and white). For materials, paper, colors, etc., write to any of the advertisers of art materials. In regard to the special things you mention, it is possible that Macy & Co., 34th St. and 6th Ave., New York, might help you; they have a splendid art department. If you write to them, please mention that it was suggested by *Keramic Studio*.

W. O'B.—I have had trouble with black paint chipping off edges and handles. Is it fired too hard or not hard enough? Would it be better to use one coat of lustre on handles and fire, or black paint both fires?

Ans.—You have either used too much oil in mixing your color, or, very likely you have applied it too thick. The firing would not cause it. It is better to use several thin coats of black paint, as lustre would have to be put on often to give a good black.

M. C. S.—Can parafine be used as a resist in etching? I have used asphaltum which comes in tubes, oil paint, but it is so thin and does not dry.

Can Hancock's raised paste be applied, dried, then painted with gold for one firing? Can nicked china be repaired by filling with the paste and covering with gold?

Can enamels be mixed with anything but enamel medium? What is the medium made of?

Is it proper to cover Satsuma with an all over tint and will it hide the attractive crackled surface?

Ans.—You can use parafine but it is not as safe as asphaltum. You should get the turpentine asphaltum in cans, not the oil kind.

You must fire raised paste first. You may repair chipped china as you say, but there is also a cement which is for that purpose.

Always mix your enamels with enamel medium. There are different preparations, but each maker keeps his formulas secret, and I do not know them.

Do not cover Satsuma with a tint. It will not be attractive as the color will sink in the crackle. If you want to tone it, soak it in tea.



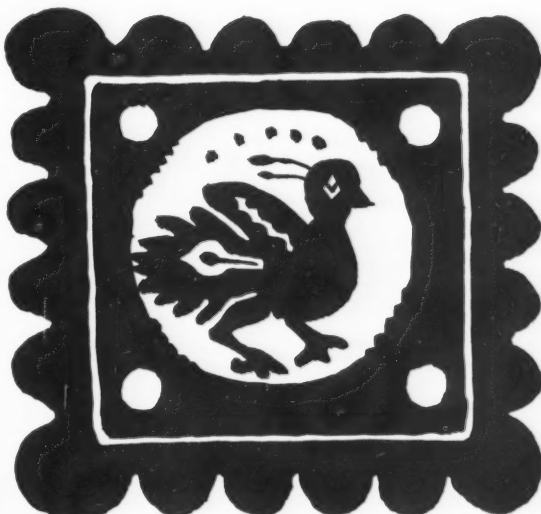
BOWL—ADAPTATION FROM COPTIC EMBROIDERY—RUTH JOHNSON





COPTIC  
FIFTH  
CENT.  
EGYPT

JOHNSON



CHINA ADAPTATIONS FROM EMBROIDERIES AT THE  
VICTORIA AND ALBERT MUSEUM—LONDON

*Ruth D. Johnson*

ON first thought, the proposition to use embroideries as inspiration for china decoration may appear inconsistent with the cry to keep within the limitations of the craft in designing and executing the decoration. It could be argued that the two crafts in question, needlework and china decoration, have nothing in common, as one employs as tools a needle, threads of various sizes and materials of varying textures, while the other requires simply a brush and paint, always applied to a smooth light surface. But can it not be said that embroidered or woven patterns have their origin in painted ones, and that by transposing them for china patterns they resume their original charm and freedom of line? Not that they lacked, or had lost, charm by being executed in threads, but rather gained it, owing to the stricter limitations in the execution. There was no great temptation to confuse the pattern with shadings nor to detract from its direct simplicity by using many pictorial expressions. To do this would mean many hours of extra labor and the resulting intricacy of the pattern would lessen its effect. The remark is often heard, "How wonderful! It must have taken weeks and even months to do that!" with which exclamation the admirer passes on, to be more genuinely impressed and pleased by some simple, unpretentious piece, which at once inspires him to try the same for himself, thereby paying its creator the highest of compliments.

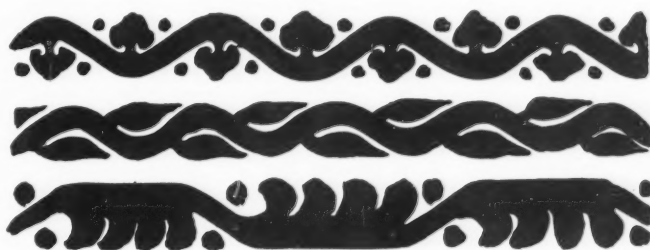
Therefore, to come back to the original proposition, and assuming that ancient motifs are improved by a successful execution in threads, we may go to this treasury of design in textiles for patterns which may easily be translated into glowing lines for execution with the brush. Good judgment must be shown in the adaptations, as well as in the original work, to select a pattern and its execution which will be consistent to the material. That is, in embroidering with large woolen yarn on a coarse material, a pattern with a large stitch should be used, so in using a large brush on a large bowl a heavy pattern must be selected. It is not difficult to see the relationship between the Coptic tapestries of the fifth century and a large pottery bowl, or between the more delicate work of the Greeks and a graceful egg-shell dish. The comparison might even be carried further to the likening of fine lace to carved porcelain, but rather in the expression of the two arts than in the exact

reproduction of the design.

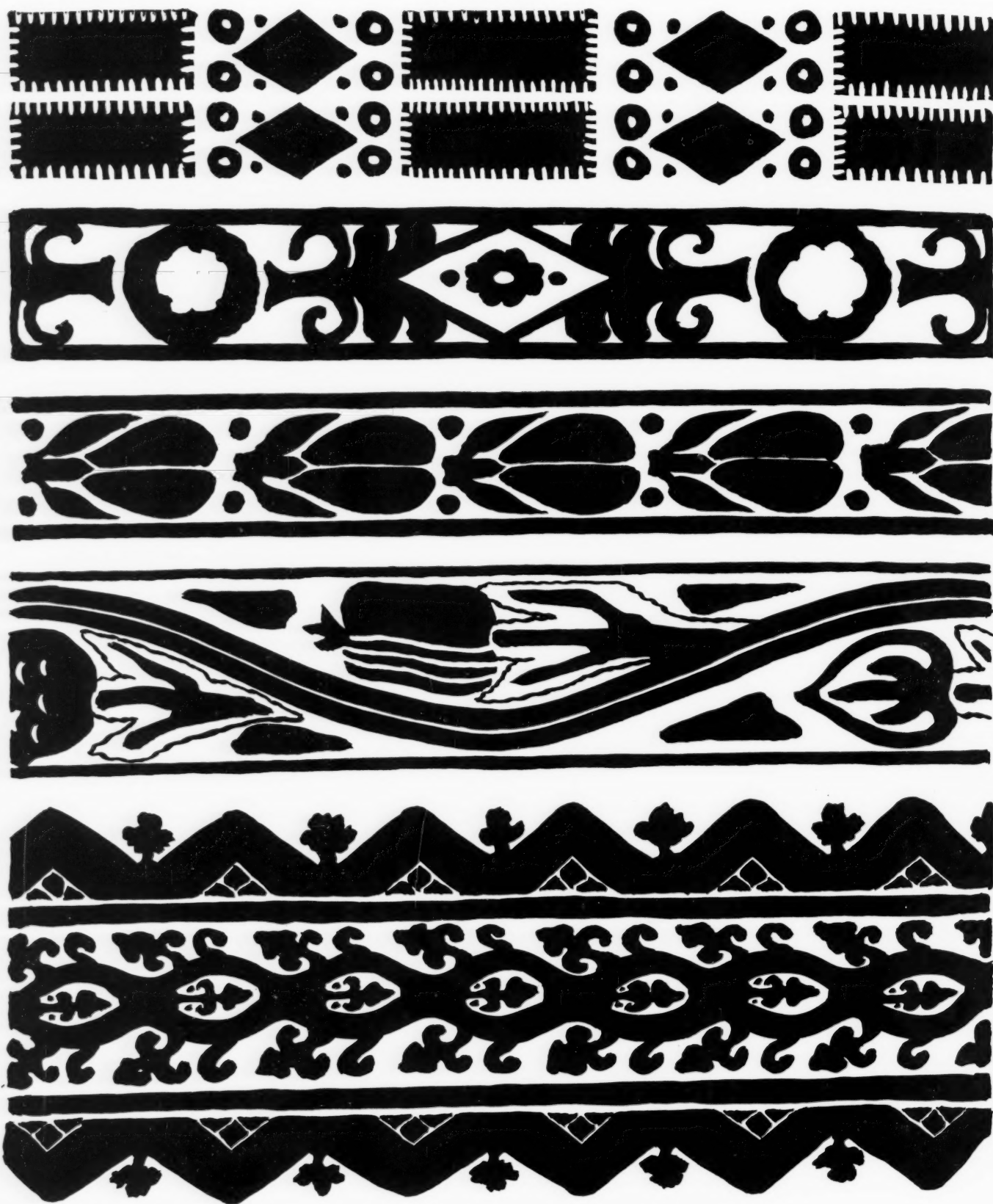
Other splendid inspiration may be had from the needlework of the Eastern European countries, the Russians, Serbs, Roumanians and Czecho-Slovakians; also from the English Jacobean and early samplers. In fact, should a list be started, headed by the Arabs, Persians, Chinese and Turks and coming down through the Italians, Spanish and French, there would be no ending it until it included patterns of our own time, and we should have more material than it was possible to use.

On these pages are shown suggestions for borders and center motifs for bowls, taken from the coptic room of the Victoria and Albert Museum in London. The original colorings for these are, for the most part, dark brown on a yellowed, natural-colored linen with perhaps one spot of clear orange-yellow or vermillion. White threads are also used to outline a pattern on a dark ground and, in the case of the fruit and flower motifs, a dull, warm red is used with a light blue-green and Prussian blue. The back-grounds are invariably of a yellowish grey, the effect of many years, against which the patterns silhouette in a most charming way. There is always such a richness and satisfaction about them that they cannot fail to appeal. The bands on pages 207 and 208 are direct adaptations from these tapestry motifs and could be rendered in the original colors of red, orange-yellow, yellow-green, green, blue and brown on an ivory white ground. In using these colors we must imagine them all faded to a point of rich harmony but never greyed to one of weak timidity.

Whenever possible one should study the peasant embroideries, especially for the color, as they offer unusual and inexhaustible inspiration for china decoration.



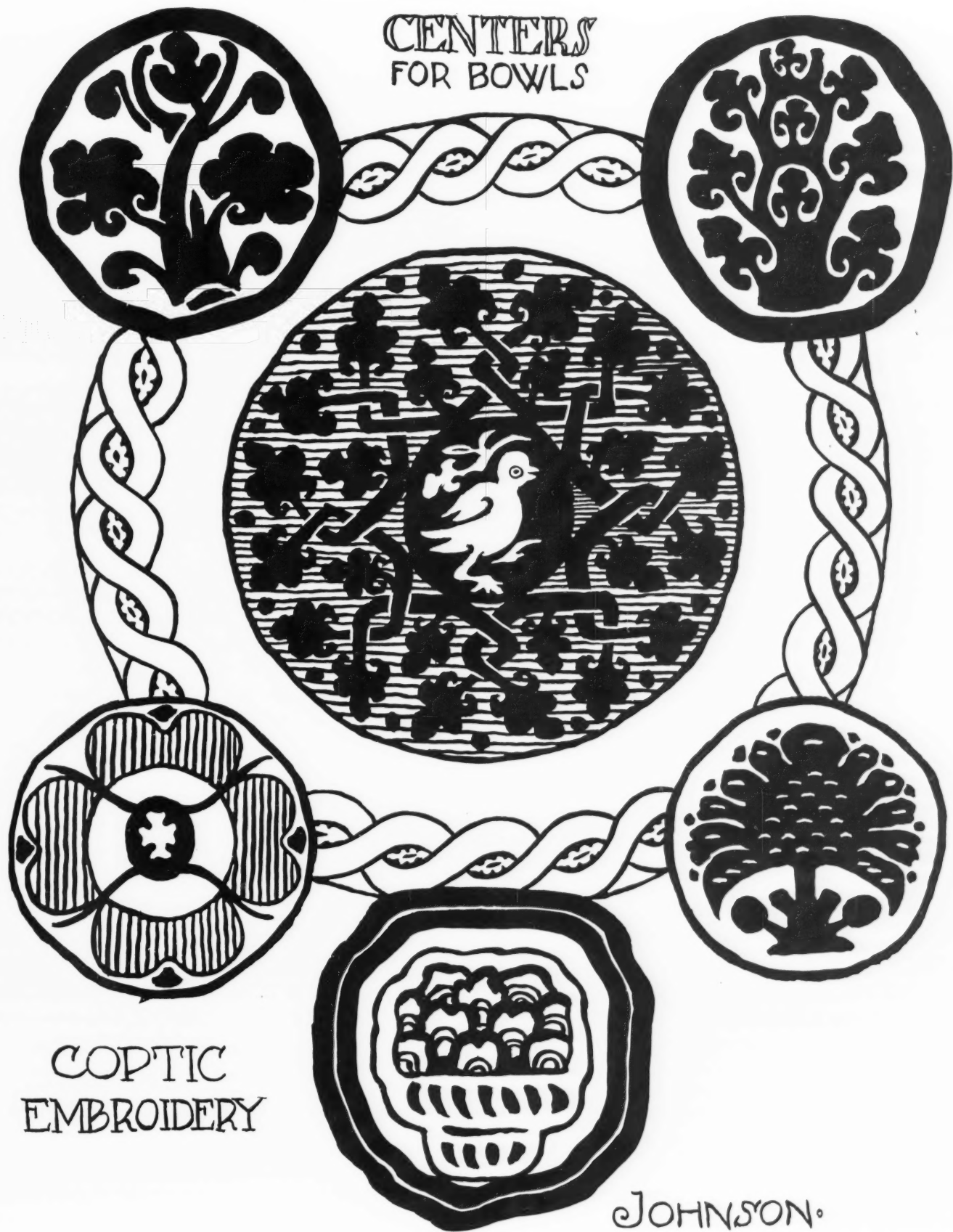
BANDS FOR BOWLS, COPTIC—RUTH JOHNSON



BORDERS, COPTIC MOTIFS—RUTH JOHNSON



CENTERS  
FOR BOWLS



COPTIC  
EMBROIDERY

JOHNSON.



PANELS FOR BOWL FROM COPTIC EMBROIDERY—RUTH JOHNSON

## USES FOR TILES

*Sylvia D. Coster*

Evanders Childs High School, N. Y.

**S**TRANGE is the present relegation of tiles to bathrooms and entries. It is as though we did not know how to use them. They were the glory of ancient Persia. Babylon made wall-pictures of them. Rome delighted in them. The Middle Ages refined them to an art. Only the Renaissance refused them in favor of painted plaster, stucco, gesso, and other artificial reliefs. The architecture of today is turning more and more from the Renaissance and there should be a field for tiles in modern decoration. Our ornament is based on simplicity, permanence, and the florescence of structural elements. Tiles are of themselves a useful surface. We are slow to use them because art runs in ruts. If tiles could be accepted for a time on the basis of their intrinsic beauty we would soon have a compelling market for them. Why not campaign a little for their wider use? A few notes and designs are offered here in the hope that these will suggest still other applications of a very beautiful form of ceramic art.

The altar of a church of modest resources is always a forbiddingly cold and bleak affair. Here is a design in colored cement and richly colored tiles that would give radiance to the most dismally kalsomined walls, and form an appropriate aesthetic center to the simplest structure. Sacred ornament is as possible as profane. The two biblical flowers, lilies and roses, may be worked in endlessly, as well as all the Byzantine symbols, Apocalyptic imagery, and Medieval grotesques. In addition to significant and mnemonic value, tiles afford the ultimate charm and warmth of rich color.

Porch and garden furniture offer a lovely use for tiles. The sketches show two constructions, in wooden frames, as a single surface, or as inserted panels in cement casts. A porch table of square design, with heavy frame about the tiles and strongly braced legs, would be steady, serviceable and not easily damaged by rain or outdoor use. Garden benches of cement in warm colors with tiles in lively designs, would give opportunity for the fanciful and graceful designs suitable for gardens and impossible to present in cement alone. Nor are there any technical difficulties in placing tiles in cement forms. They are affixed to the mould in right position before the cement is poured, and in most cases adhere safely within their own depth. An edge of cement may overlap them if necessary.

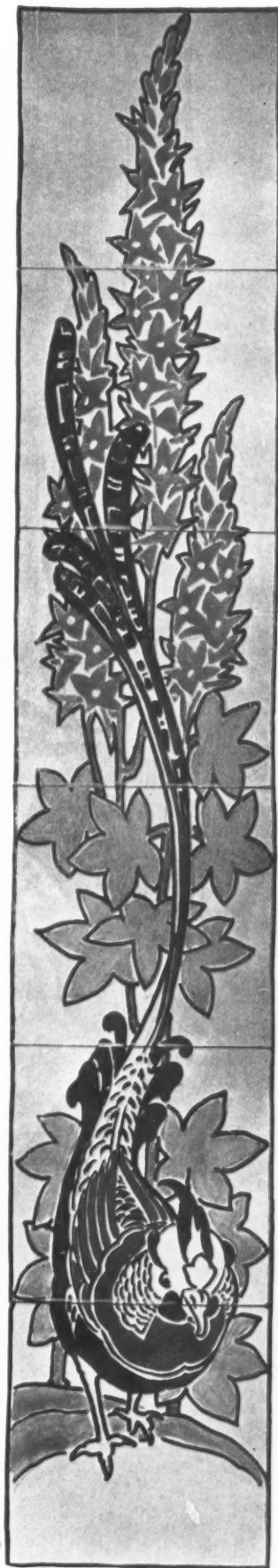
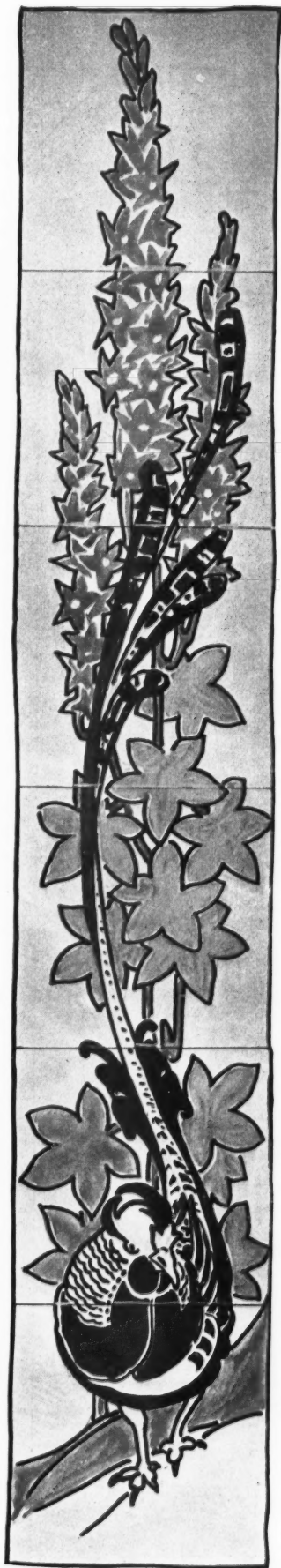
Other uses for tiles as porch and garden decoration are the usual jardinières, footstools, fountains, bird baths, sun dials, sun houses, pergolas, pedestals and benches. They are lovely in niches and panels for electric lights, especially when the lights are colored, for side-pieces for doorways and steps, for outside fireplaces, and panels for balusters and newells.

Inside uses are limited by the obvious necessity of having them fixed and framed, but even here they demonstrate their beauty if planned as part of the general structure, either to replace pictures or panels, or to give the dominating note of color needed in every room. They can be combined with mirrors, mantels, fireplaces, bookcases and cabinets, and in these uses they may be designed to harmonize with the particular surroundings or character of the house. Seaside cottages may have marine subjects and mountain cottages may draw upon clouds and trees and rocks for subjects. Libraries may revel in historic,

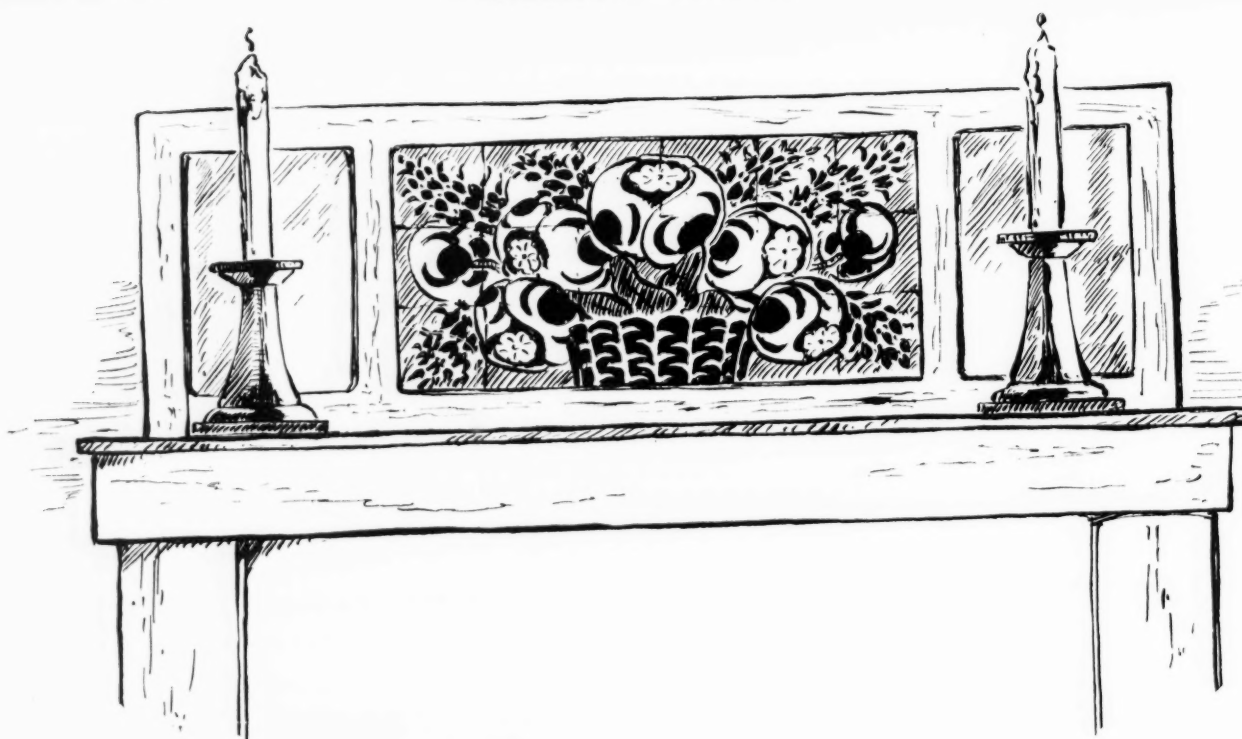
(Continued on page 213)

## DESIGN FOR TILE—SYLVIA COSTER

Inset in plaster columns of tinted cement supporting mantel. Larkspur in three hues of Blue of equal value. Pheasants in Bronze, Olive, Golden Orange, Peacock Green and Black.

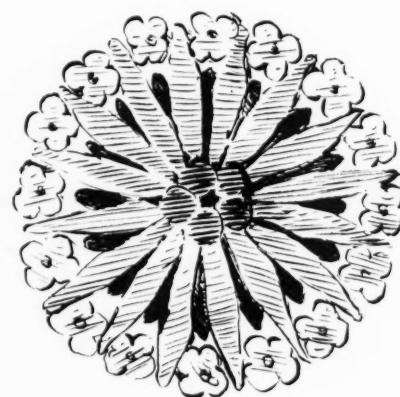






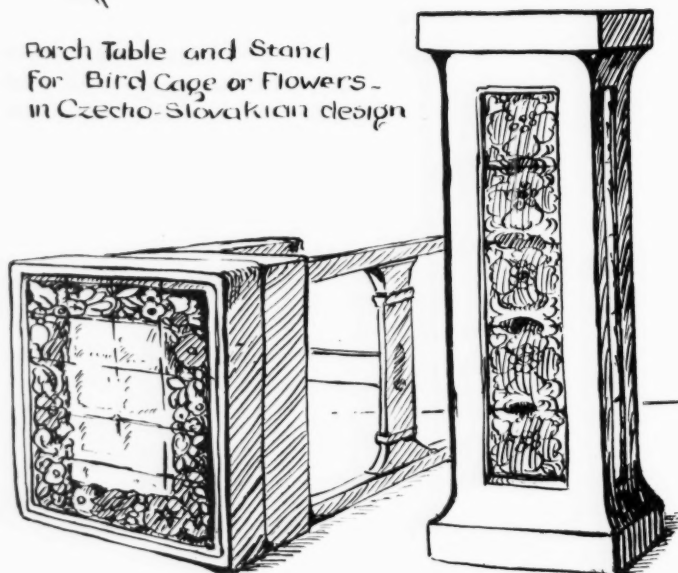
Sketch for  
Overmantel

Tiles with decoration of  
Cow Lilies and Pickerel  
weed, in orange-yellow,  
warm gray, deep red  
brown, and royal blue.

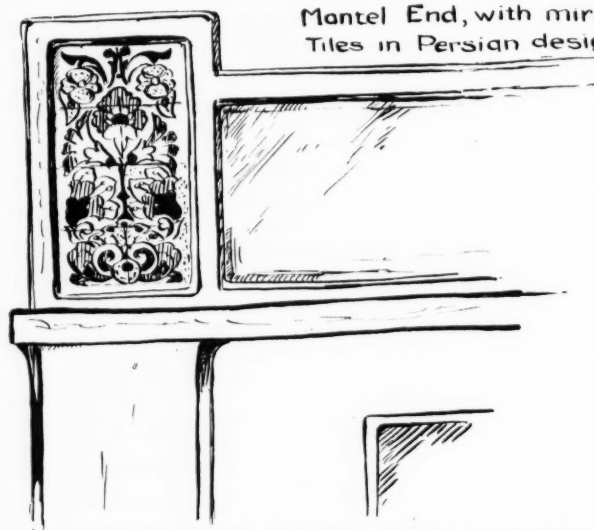


Detail of Tile in Border of Reredos

Porch Table and Stand  
for Bird Cage or Flowers -  
in Czechoslovakian design



Mantel End, with mirror;  
Tiles in Persian design.

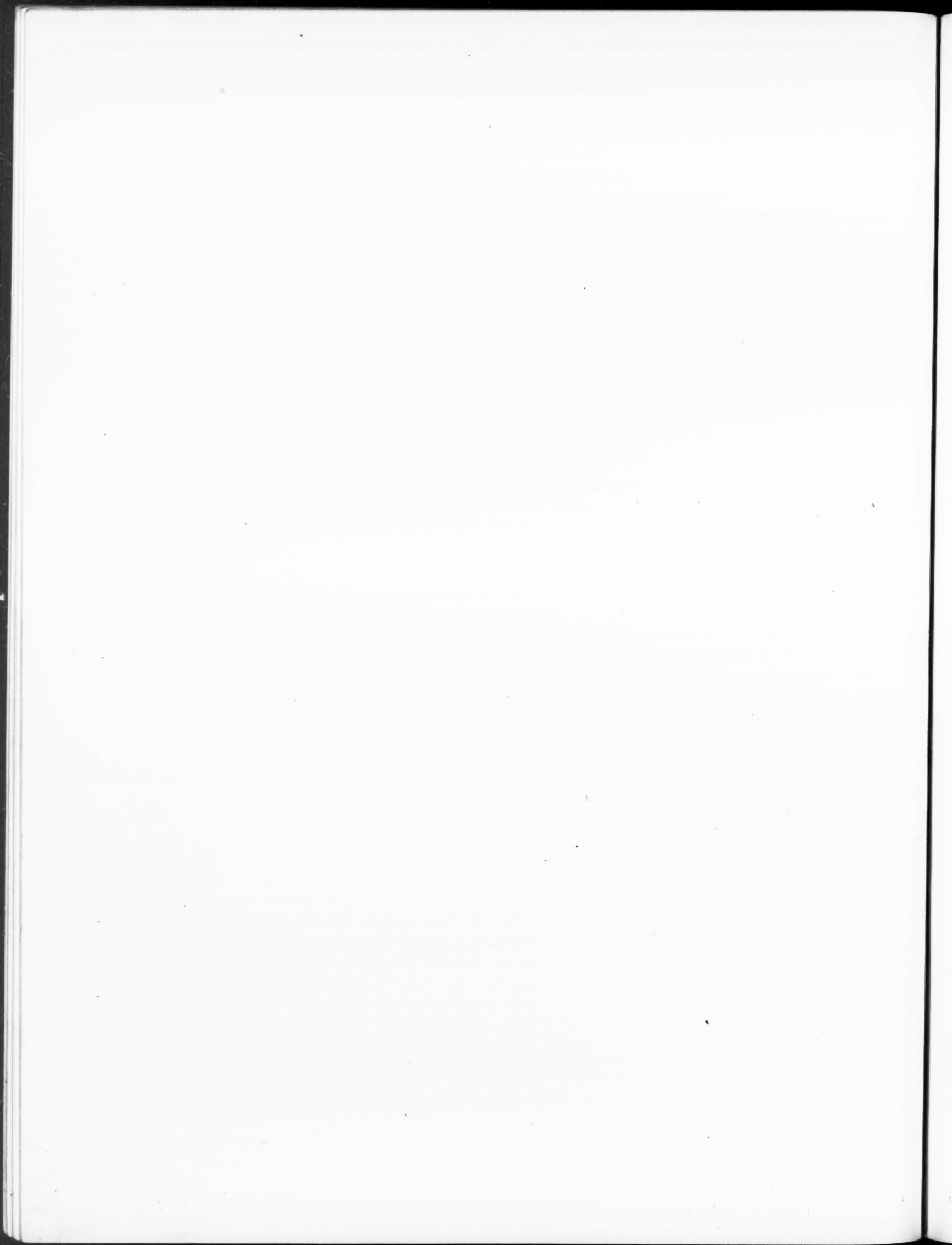


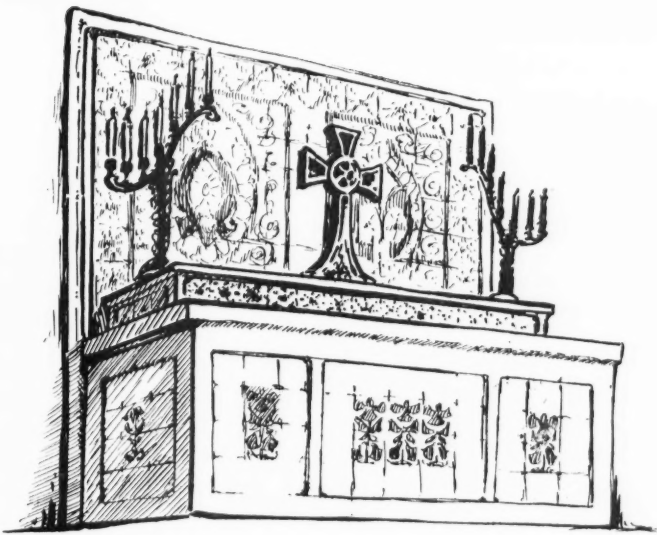
SYLVIA J. COSTER—EVANDER CHILDS HIGH SCHOOL





OLD COPTIC FABRICS  
IN THE METROPOLITAN MUSEUM OF ART, NEW YORK





SKETCH FOR ALTAR, REREDOS AND HIGH TABLE IN  
COLORED CEMENT AND TILES



DETAIL OF FRONT IN REREDOS



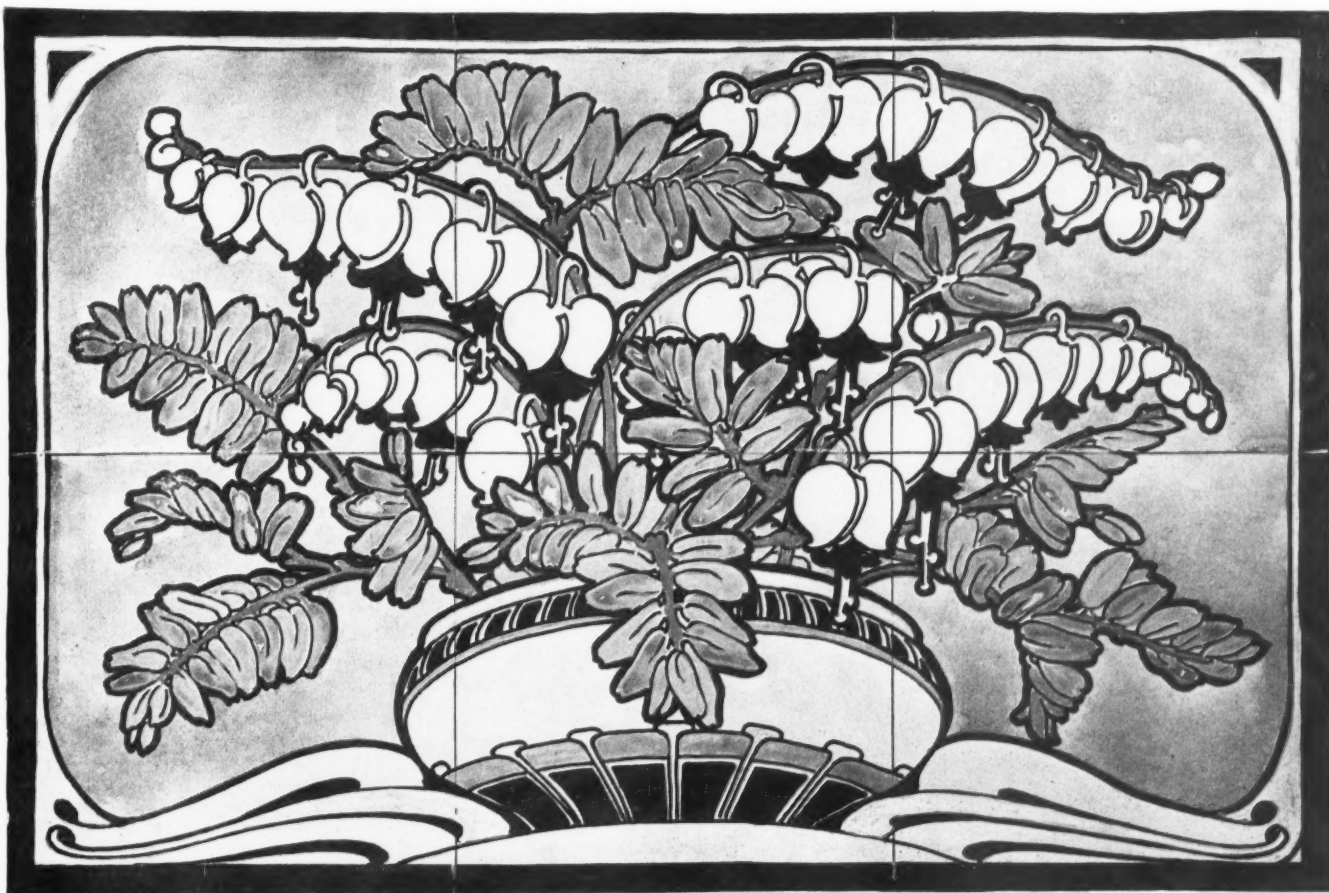
TILE—FELIX PAYANT

(Continued from page 211)

classic or illustrative subjects. Nurseries may display Grim and Mother Goose. Hotels may use the practically endless range of hospitable ideas. Theatres may attract attention to

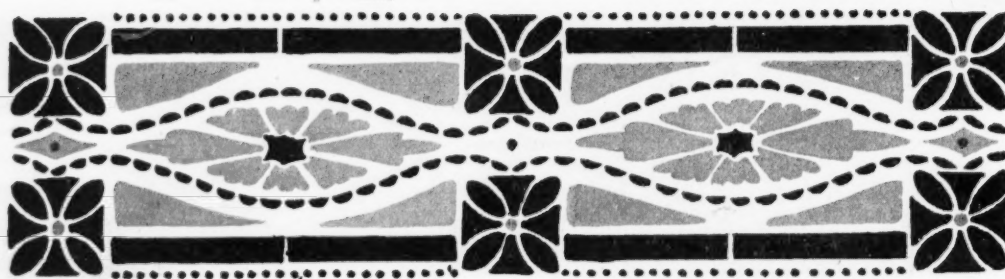
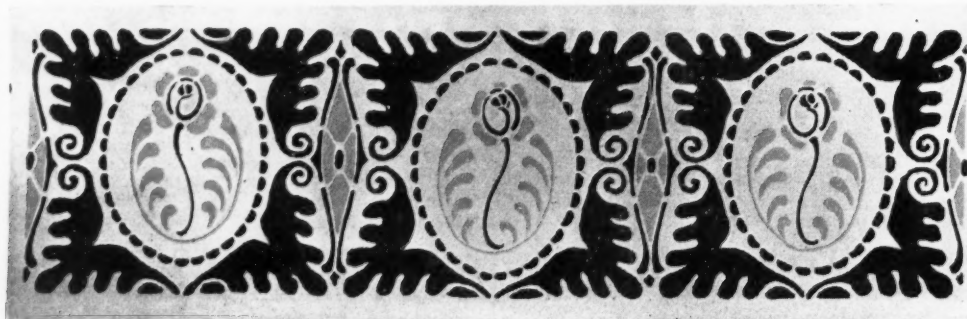
great dramatic scenes.

Indeed the only danger is that a medium so flexible of expression may be vulgarized and cheapened in the end. Let us hope the end is afar off. We have still to make a beginning.

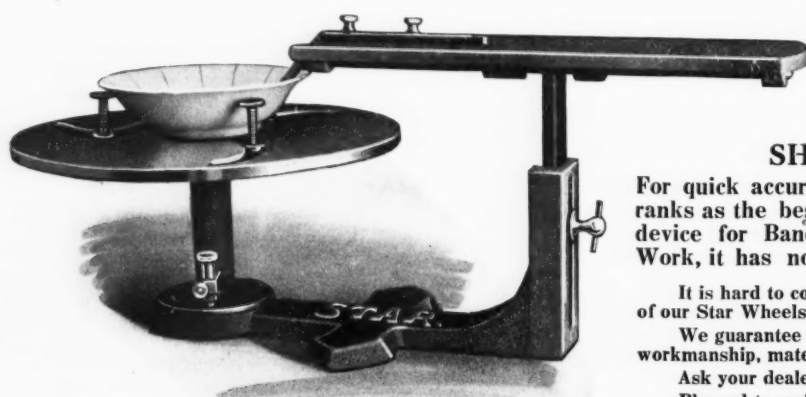


DESIGN FOR TILE HEADING FOR NARROW OR CENTRAL PANEL OVER MANTEL—SYLVIA COSTER





BORDERS—JOHN LUNKENBEIN



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